

o PERSONAL INFORMATION

Surname:

→ Mars_aka_Romic_____

First name(s):

→ Marcell_aka_Nenad_____

Address:

→ Klub mama Preradoviceva_18_____

Postal code:

→ 10000_____

Place:

→ Zagreb_____

Country:

→ Croatia_____

Telephone:

→ +38514856400_____

Fax:

→ +38514855729_____

Mobile:

→ +385916272355_____

Email:

→ ki.ber@kom.uni.st_____

Web address:

→ http://ki.ber.kom.uni.st_____

Date of birth:

→ 24/05/1972_____

Place of birth (Place + Country):

→ Benkovac_Croatia_____

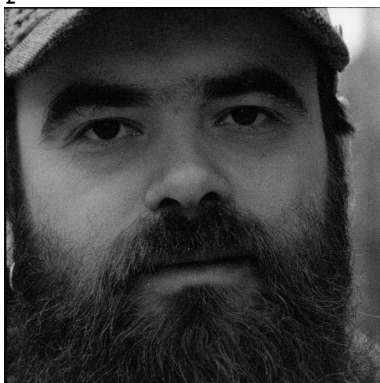
Nationality:

→ Croatian_____

Sex:

→ • Male / o Female

Photograph:



→ _____

(Please do not fill out this part)

To Be Completed by The Institute

Registration number:

Application fee:

Slides:

Photograph:

Publication:

Text:

DVD:

CD-ROM:

Video:

USB-stick:

o RESEARCH DETAILS

Department you wish to apply for:

o Fine Art

• **Design**

o Theory

Period:

o Variable period (at least 1 month
- at most 24 months)

→ 12 months: 1/9/2010 – 1/9/2011__

o 1 year: 1/1/2011 – 31/12/2011

o 2 year: 1/1/2011 – 31/12/2012

Attach the following:

→ Curriculum Vitaem:

An overview of education,
previous employment, commissions,
exhibitions, publications,
grants, awards, ...

→ Research proposal:

A description (max. 1.000 words,
addendum possible) of the
objectives of your research
and how you want to realise your
project. Theoriticians should
attach a bibliography.

→ Motivation:

Description of your needs and
expectations in relation to the
Jan van Eyck Academie.

→ Listed documentation material:
(dating back five years max.)
indicating title, year,
description.

**How did you get informed about the
Jan van Eyck Academie:**

o 1(Ex-) researchers or advising
researchers, name:

→ Dubravka Sekulic_____

o Website Jan van Eyck Academie

o Internet, address:

→ _____

o Advertisement, name:

→ _____

o Email

o Unesco brochure

o Advertisement, name:

o Other, namely:

→ _____

Signature, Place, and date:

→ _____, Somerville, 15/04/2010__

O RESEARCH PROPOSAL

→ In Ruling Class Studies I will analyze the business strategies, vision, corporate missions of Google, Facebook, Amazon and eBay (GFAeB). I will also consider the way these firms design technical infrastructure, create rules governing users' access to data and services, and appropriate counter-cultural values and identities.

Furthermore, I will make a comparative analysis with older firms who have used networks as both an infrastructure and a utility. Particularly, the mail order catalog business of Sears, Roebuck and Co., technological and business innovation in electric power generation/grids (e.g. Chicago Edison), and the American Telephone & Telegraph Company.

I am interested in identifying the changes in business strategy fostered by the network form prior to digitalization, and distinguishing what is new in the behavior of GFAeB. I would like to explore how companies from the past invested profits in search of fields into which to expand.

An additional interest lies in evaluating the measure of accountability (political, market, moral, managerial..) of the afore-mentioned companies. One means to research this is analysis of the existing documentation on the internet, whether voluntarily disclosed to the public or published as a result of lawsuits involving the companies.

Further research inputs will be gathered through interviews with GFAeB's corporate representatives. I will also organize a Ruling Class Studies conference where theorists, activists, economists, hackers and businessmen and women can meet.

→ The goal of this research is to analyze the emancipatory potential arising from the paradigm shift from personal computers to the Internet, and from the user interface metaphor of physical space (office) to semantic space (search bar, keywords). That change generated easily accessible infrastructures for production and (more importantly) collaboration, usually free of charge. A methodology to evaluate the adaptations and appropriation of practices from emancipatory social movements by GFAeB,

and especially Google, should be defined.

→ GFAeB were founded as Internet only businesses. They are the digital natives of the business world. The network infrastructures they build are offered to the world as "public services"[i] governed by their "citizens"[ii], a promise typically enacted by governments. Their huge growth has demonstrated the strength of the network paradigm. Many hoped that digital networks would eliminate intermediaries completely, but although many disappeared, the few who remained found their position strengthened[iii].

For these firms, maintaining market power requires responsiveness to users' demands to a degree proportional with the ease of user defection to their competitors. From this point of view Google's search business, its principal profit center, is at the same time the area in which the switching costs to another service (e.g. Bing) are lowest, and thus its most vulnerable asset. Unsurprisingly they are keen to depict themselves as the virtuous do-gooders of the digital realm.

→ They digitize intellectual heritage (Google Books Library Project[iv]), Earth, Moon & oceans (Google Earth/Maps[v]), "provide a global trading platform where practically anyone can trade practically anything"(eBay [vi]), facilitate the online supply of workers' intellectual labor to business through transient, task-based, limited-time relationship without any direct communication (Amazon's Mechanical Turk [vii]). Through real-time auction they maximize capacity utilization of computer clouds (Amazon's Spot Instances [viii]), and every time someone searches something they calculate the bids and sell the ad space (Google AdWords[ix]). They know who is friends with whom (Facebook), those matching your consumption profile as a reader (Amazon), or your reliability as a participant to a transaction (eBay).

● They are the ruling class of digital world.

→ Google, Facebook, Amazon and eBay reveal to us the current level of corporate adaptation and intelligence. Each mediate search and access to relevant information in some or all of

the semantic, social and business/trading contexts. They design their search infrastructure combining:

- algorithms – (e.g. Google's Page Rank is a link analysis algorithm that assigns numerical weighting to each element of a hyperlinked set of documents with the purpose of "measuring" its relative importance within the set.)

- social graphs – (e.g. Facebook Wall, Amazon recommendations, ebay Seller rating providing relevant information through comparisons of previous choices done by similar people or friends.)

- auctions (e.g. eBay, Google's AdWords, Amazon's Spot Instances; according to market logic the relevant information is the price someone is willing to pay.)

→ With their infrastructure and business models GFAeB also introduces their own culture. Often this is a direct appropriation of the techno-utopian vision of the digital networks. This may be articulated through very mainstream stereotypes of the idea of democracy (e.g. Facebook Site Governance) or through a far more subtle appropriation of hacker culture (e.g. Google 20% Time Projects).

Google have made several gestures and decisions which distinguish them from any other company in history. They play the role of a good citizen in the free software world by making platforms for collaborative communication (Google Wave, Android OS, Chrome Web Broser, GWT), financially supporting projects (Firefox or Ubuntu), and through Google Summer of Code. In the case of regulation of wireless spectrum in the 700 Mhz band, made available by the transition of television to digital, Google advocated allocation to the provision of free spectrum. They intended to commit a minimum of \$4.6 billion to make that happen.

Google invests over \$100 million per year for projects such as Google Flu Trends and RE<C (an effort to develop utility-scale renewable energy at a price cheaper than that of coal). Furthermore, by making available all their web services to users free of charge (Google Mail, Google Docs, Groups, Calendar etc.) they arguably

empower users at a scale unparalleled by any other (software) company.

→ **Ruling Class Studies** should produce critical theoretical instruments to measure the political, ethical and professional accountability of GFAeB to their proclaimed missions, advertised practices, and to a world where their monopolies are taking root. Only after that we can seriously consider the scale and scope of any (possible) emancipation enabled by the emerging digital network paradigm.

Notes:

[i] Company Overview: "Google's mission: to organize the world's information and make it universally accessible and useful." - <http://www.google.com/corporate/>

[ii] Mark Zuckerberg CEO Facebook: "Beginning today, we are giving you a greater opportunity to voice your opinion over how Facebook is governed. We're starting this off by publishing two new documents for your review and comment. [...] Facebook Principles, which defines your rights [...] and Statement of Rights and Responsibilities, which will replace the existing Terms of Use." - <http://blog.facebook.com/blog.php?post=56566967130>

[iii] Nicholas Carr: "Middlemen were friction, and the Web was a friction-removing machine. We were misinformed. The Web didn't kill mediators. It made them stronger." - http://www.routhtype.com/archives/2009/04/google_in_the_m.php

[iv] <http://books.google.com>

[v] <http://earth.google.com>

[vi] <http://pages.ebay.ca/aboutebay/thecompany/companyoverview.html>

[vii] Ayhan Aytes. "Crowdsourcing, Mechanical Turk and the Cultural History of Cognitive Labor Apparatus". The Internet As Playground And Factory. Conference at the New School, NYC, USA.

[viii] http://www.routhtype.com/archives/2009/12/the_new_chicago.php

[ix] <http://adwords.google.com>

- LISTED DOCUMENTATION MATERIAL

- **System.hack() - PDF**

- Catalog

→ URL: <http://www.scribd.com/doc/19371991/Systemhack>

→ Marcell Mars:

- System.hack() Page: 8-9.

- Hackers can only laugh out loud ;) Page: 58-60.

```
// if using System.hack() syntax in
programming a method hack would be
// invoked on the object System
```

A moment of excellence in programming is called hack. A perfect hack is surprising, mediagenic, innovative in employing technology, funny and non-violent. System.hack() is every hack that opens up a closed system or makes an open system dynamic.

System.hack() exhibition seeks to find connections between moments of excellence in different fields of human production. This exploration always has to provide answers to the following two questions:

- What system is being hacked?, and
- How this system is being hacked, or

what is a specific hack in an individual work?

The exhibition environment is not a gallery, but the interior of a hotel room. The hotel room is supposed to function as the lowest common denominator of living environments users/viewers/visitors/readers inhabit. The hotel room also functions as a Table of Contents for the System.hack() book. Museum labels found on exhibited objects link individual hacks to the essays dealing with issues they raise and social context they intervene in.

Hacks exhibited:

- Orson Wells: The War of the Worlds
- Heath Bunting: Superweed kit
- John Draper: Captain Crunch whistle

- Richard Stallman: GNU General Public License

- Michael Steil: Linux on Xboxu

- unknown hacker: circumventing CD protection systems

Authors of essays in the book: Jonah Brucker-Cohen, Benjamin Mako Hill, Marcell Mars, Tomislav Medak, Ognjen Strpic i McKenzie Wark



◦ NRD Kit — WEB PAGE

◦ Web page

→ URL: http://nrd.picigin.net/t_nrdkit/indexen.html

◦ Screenshots

→ URL: <http://www.flickr.com/photos/marcell/sets/72157623737925145>

◦ Catalog

→ URL: <http://www.scribd.com/doc/29989926/NRD-Kit>

→ What is NRD Kit?

NRD Kit (News Reality Development Kit) is a network tool for producing and publishing media content. Some people call it spoof management system but we prefer to call it content management system.

NRD Kit teaches its users and media content recipients of the difference between representation of data and data, and of the importance of knowing and having access to the source code.

Users of NRD Kit are news and story producers. They use the NRD Kit in order to draw attention of a common, unsuspecting internet user in a very specific way. NRD Kit is simple to use and easy for creating new content.

The dominant culture of interaction between the man and the machine facilitates and works towards the ignorance of a common user, which together with user's insatiable thirst for sensations produces all the necessary preconditions for the recipient's predictable response to the content formatted with the NRD Kit.

To format the content, the NRD Kit uses the address space and the look and feel of existing internet pages. The credibility, reliability, objectivity and neutrality that their layout and name stand for provide the margin for play and creation used by the NRD Kit users. The potential to hyper-textually interlink them, which rarely ever happens in reality, allows us a completely new experience

of identity of those established points of reference. To mediate in this process we have chosen the most commonly used web browser on the most commonly operative system today.

NRD Kit is a free software, published under the GNU GPL.

The first interactive story in the database is a NRD Van's homage to the subversive media art, its articulation in theory, and first and foremost the hacker culture in general. The story was created in February of 2001.

The screenshot shows a web browser window displaying the NRD Kit website. The page has a header with the text "we make money not art" and a search bar. The main article is titled "Electronic insects and living printers" by Regine, dated September 20, 2005. The article text discusses the replacement of natural insects with "electronic insects" and the use of "living printers" to capture and display sound data. There are two images: one showing people in a room with a large screen, and another showing a person using a device. The page also includes a sidebar with categories like "event" and "Somewhat related" links. At the bottom, there is a section for "Recent articles" and a "Bring me home, please" link.

The screenshot shows a web browser window displaying the CNN.com website. The page has a header with the CNN logo and the text "CNN.com / WORLD". The main article is titled "Interview with hacker" and is dated January 31, 2002. The article text discusses the hacker's views on the NRD Kit and the boundaries between the private and public. There is an image of a person wearing a mask. The page also includes a sidebar with a search bar and a "Zone" section. At the bottom, there is a section for "Capturing The Scene" and a "15 cities 15 weeks" link.

◦ LECTURES — PDF + VIDEOS

◦ Slides

→ URL: <http://www.scribd.com/doc/2946358/Being-parazitoid>

◦ Lecture video

→ URL: <http://www.ustream.tv/channel/nenad-romic/v3>

◦ Lecture video

→ URL: <http://events.ccc.de/congress/2007/Fahrplan/events/2311.en.html>

"Being parazitoid" is lecture (2008., Skopje, Macedonia) focusing on corporate appropriations of counter-culture and how was hard for corporations to appropriate GNU General Public License into business models of software industry. It took almost 20 years for corporations to find the way how to parasite on GNU GPL ecosystem. The question from the lecture is "Could counter-culture parasite in reverse on corporate infrastructures?"



The analysis of appropriations were maturing through series of lectures (Chaos Communication Congress, Berlin; Glocal2.0, Skopje; Media & Design Academy, Genk; Slobodni festival, Cakovec...) and finally finished as Jan van Eyck research proposal Ruling Class Studies.

PoToP (Power To The Point) is selfmade python program for nice ASCII slides using old school 'figlet'.



o CURRICULUM VITAE

- **Marcell Mars** aka Nenad Romic
- 24/05/1972
- net.culture club mama
- preradoviceva 18, 10000 zagreb
- croatia

The others usually refers to Nenad Romic aka Marcell Mars as: free software advocate, cultural explorer, social instigator.

My main fields of interests are collaborative practices, communities gathered around 'good cause', programming, hacker's culture, education, media design & theory and network economy. It is exciting when in practice these fields overlap.

o EDUCATION:

- 1991 - 1997. Faculty of Philosophy, University of Zagreb, department of psychology, final year
- 1992 - 1997. Transactional Analysis, professional training in the theory of psychology and psychoterapy
- 2002 - 2009. Gentoo Linux and programming
- 2004 - present 'Skill Sharing' (every saturday in Net.culture club Mama in Zagreb)

o INVOLVEMENTS:

- 1996. founded (with others) the first croatian cybercafe 'sublink'. not involved anymore. 'sublink' still successfully works.
- 1997. founded with Vedran Gulin web design/multimedia studio 'shepoo arts airways'. area of responsibility: web and actionscript programming. not involved anymore. studio still successfully works.
- 1997. volunteered for three months in media/hacklab 'backspace', london, uk
- 1998. founded with Teodor Celakoski and Vedran Gulin media

lab/cybercafe LABinary as part of the cultural centre 'Lamparna' in a former mine industrial space in Labin, Istria, Croatia. Not involved anymore. lamparna still works but without LABinary

→ 1999 - present, founded (with others) nongovernmental organization 'Multimedia Institute' that focuses on a new media culture and technology, activism, social theory and networking. 2002-2006. president. still active
<http://www.mi2.hr>

→ 2000. founded (with others) Net.culture club Mama in Zagreb, Croatia, as a public space/extension of 'Multimedia Institue'. still working daily and running programs in Mama.

→ 2001. founded (with others) GNU GPL publishing label EGOBOO.bits. after 6 years with more than 50 people and 100 projects published. EGOBOO.bits was hibernated after claim that mySpace and Last.fm brought us to the age where 'labels are dead' anyway ;)
<http://www.last.fm/label/Egoboo.bits>

→ 2001. organized and produced new media art exhibition 'I'm still alive' with Darko Fritz as curator, Vuk Cosic and Alexei Shulgin and others as artists
<http://www.mi2.hr/alive/>

→ 2001 - 2006. created 'NRD Kit - New Reality development kit' art piece where technique of 'online phishing' was put into the artistic and activist context. in 2001. the site was shut down for 24 hrs due to croatian media publisher legal actions, it was remade and exhibitied in 2006. at 'Touch me' international exhibition in Zagreb, Croatia
<http://www.kontejner.org/nrd-kit-english>

→ 2001 - 2003. organized and managed (with the others) 'Otokultivator', summer camp on island Vis. in 3 years more than 1500 people participated in workshops, self-organized logistics, music, theater and film programs taking place in the

abandoned military barracks, where
camp was held.

<http://otokultivator.mi2.hr/>

→ 2002. together with radioqualia
(Honor Harger and Adam Hyde) curated
new media art exhibition '<re:con>'
in Zagreb, Croatia <http://re.mi2.hr/>

→ 2003 - 2008. worked as programmer,
consultant and technical support in
collaboration with artists: Lina
Kovacevic (EditThisBanner), Lala
Rascic (Flying Carpet), Ivan Marusic
Klif (telephoning) and Dan Oki (The
Last Super 8 mm Film)

→ 2004 - present, initiated 'Skill
Sharing' program in club mama. until
now there was not a single saturday
without the informal meetings of
'Skill sharing' program. as project
evolved few other projects were made
as follow ups: 'g33koskop'
(exploration of the scopes of geek),
'The Fair of Mean Equipment',
'Nothing will happen' (unconference
for exYugoslavia hackers) and
'Hacklab in mama'.

<http://www.razmjnavjestina.org/>
<http://www.nsnd.org/>

→ 2005 - 2007. (with others)
conceptualised and organized
festivals 'Freedom to creativity!'
raising the issues of the
consequences of restrictive legal
regimees of intelectual property. the
first focused on creativity in art &
culture, the second one in science
and the third on the importance of
freeing the whole electromagnetic
spectrum as communicational
infrastructure for the free culture,
tehnology and science.
<http://www.slobodastvaralastvu.net/>

→ 2006. together with Tomislav Medak
conceptualised, curated and organized
conceptual exhibition 'System.hack()'
<http://www.systemhack.org/>

→ 2006. together with others
organized iSummit07 in Dubrovnik and
set up live video streaming of the
conference with Second life
<http://archive.icommons.org/isummit07>

→ 2007. set up
<http://ki.ber.kom.uni.st> as his home

page.

◉ WORKSHOPS (AS TUTOR):

→ 1999 - 2002. Actionscrip &
Macromedia Flash

→ 2004 - 2007. "audio from command
line" @ Asia Source, India,
Bangalore; MM camp, Croatia, Labin

→ 2005. "on music publishing", @
dis-patch festival, Belgrade, Serbia

→ 2006 - 2008. "Semantic web in
practice" over 15 workshops @ Zagreb,
Rijeka, Cakovec, Split (Croatia)
Belgrade (Serbia), Skopje
(Macedonia), Stuttgart, Akademie
Schloss Solitude (Germany),
Maastricht, Jan van Eyck Akademie
(The Netherlands)

→ 2007 - 2008. "Programming for
nonprogrammers" Zagreb (Croatia),
Belgrade (Serbia)...

◉ PROGRAMMING/TECHNICAL SUPPORT:

→ 2003. "Edit this banner", with
Lina Kovacevic,
<http://www.editthisbanner.net/>

→ 2006. "Flying carpet", with Lala
Rascic, <http://www.miroslav-kraljevic.hr/hr/05/rascic/>

→ 2007. "Telephoning", with Ivan
Marusic Klif, <http://rdr.to/yH>

→ 2007. Topot,
[http://savannah.nongnu.org/
projects/topot](http://savannah.nongnu.org/projects/topot)

→ 2008. "The last super 8 mm film",
with Dan Oki
[http://www.galerijagalzenica.info/
english.html](http://www.galerijagalzenica.info/english.html)

→ 2009. Protobox, with Klemo
Vladimir
<http://gitorious.org/protobox/>

→ 2010. Snipdom
<http://gitorious.org/snipdom>

○ ART:

- 1999. - haiku.gen - <http://www.labinary.org/haiku.gen/>
- 2001/2006. - NRD Kit (New Reality Development Kit) - <http://nrd.picigin.net>
- 2006. commissioned for 'Touch me' festival - <http://www.scribd.com/doc/29989926/NRD-Kit>
- 2008. Galzenica Gallery, Zagreb. exhibited at "New media - new networks" - <http://www.galerijagalzenica.info/english.html>
- 2006. "Gifoskop", with dancers Maja Marjancic and Nikolina Pristas <http://www.kulturpunkt.hr/i/najave/679/?year=2009&month=6>
- 2006. "Reclaim the limbo" - <http://boo.mi2.hr/~marcell/reclaimthe/limbo.biz/>

○ AS CURATOR/PRODUCER/ORGANIZER

- 2001. I'm still alive - <http://www.mi2.hr/alive/index.htm>
- 2002. <re:con> - <http://re.mi2.hr>
- 2005 -2007. Freedom to creativity! <http://www.slobodastvaralastvu.net>
- 2006 -2007. system.hack() - <http://www.systemhack.org/>
- 2007 - today. Nothing will happen <http://www.nsnd.org>

○ SOCIAL INSTIGATION:

- 1996. Cybercafe - Sublink - <http://www.sublink.hr>
- 1998 - 1999. LABinary - <http://www.labinary.org>
- 1999 - present Multimedia institute - <http://www.mi2.hr>
- 2000 - present net.culture club mama

→ 2001 - 2007. GNU GPL publishing label EGOBOO.bits - <http://www.egoboobits.net>

→ 2004 - 2007. "Skill sharing" - <http://www.razmjenvjestina.org>

○ SELECTED PRESENTATIONS/TALKS/LECTURES:

- 2009. Maastricht, The Netherlands. Jan van Eyck: Semantic web in practice/Who's in charge?
- 2009. Stuttgart, Germany. Akademie Schloss Solitude: "Who speaks?"
- 2008. London, UK. Disclosures/London: Nothing will happen <http://www.gasworks.org.uk/exhibitions/detail.php?id=344>
- 2007. Berlin, Germany. Chaos Communication Congress: Hacking ideologies, part 2: Open Source, a capitalist movement <http://events.ccc.de/congress/2007/Faehrplan/events/2311.en.html>
- 2005. Liempde. What the Hack: NG0d http://wiki.whatthehack.org/index.php/Reuters_newsitem_on_What_The_Hack
- 2004. Berlin, Germany. Wizards of OS3. The Future of the Digital Commons http://www.wizards-of-os.org/archiv/wos_3/sprecher/1_p/marcell_mars_aka_nenad_romic.html
- 2004. Berlin, Germany. Transmediale 04: EGOBOO.bits/iCommons/GNUSpectrum <http://www.transmediale.de/page/detail/detail.0.projects.100.html>
- 2004. Linz, Austria. Ars Electronica - electrolobby - Kitchen http://90.146.8.18/en/festival2004/programm/project_2004.asp?iProjectID=12689